

THE MUSICAL TIMES

AND

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THE MUSICAL TIMES,

And Singing Class Circular.

JUNE 1st, 1849.

HISTORIC SKETCH OF CHURCH MUSIC,

Condensed from Alexandre Choron's "Principes de Composition."

(Continued from page 152.)

We have now noticed in what manner the *mélange* of the musical ideas of barbarous nations with the remains of Grecian music gave birth to the modern system, and shall next proceed to observe the gradual development of this system. This development may be traced to three principal periods: first, the creation of the gamut or scale, and of modern notation; secondly, the invention of modern rhythm; and thirdly, the determining of the value of notes, and of the rules of counterpoint. To these same periods may be traced the origin and progress of composition: we shall therefore discuss them.

Invention of the Gamut and Origin of Counterpoint.

The invention of the gamut presupposes a certain degree of progress in the musical system, in the same manner that the alphabet conveys the preliminary idea of the existence of a language. I make this remark that the scale of music may not be confounded with the *system*, which otherwise might easily be the case. It was in the year 1022, that the musical scale first took the form which it now retains. This reformation was chiefly owing to Guido, a Benedictine monk of the monastery of Pomposa, born about 990, at Arezzo, a little town of Tuscany. From the time of Gregory the Great to the time of Guido many attempts were made to improve musical notation, which had hitherto consisted only of letters placed over the syllables, to indicate the sounds. That which most naturally occurred was, to place the letters at different degrees of height from each other, analogous to the elevation or depression of the voice, and to mark these degrees in a more accurate manner by means of parallel lines. Guido likewise added to the ancient system a bass note answering to *sol*, on the first line of the clef Fa: he designated this note by the *Gamma* of the Greeks, (γ) and it is from this sign that the series of sounds in the system take their name of *gamut*. To these inventions he added another; that of counting by hexachords instead of tetrachords, and of designating by the syllables, *ut*, *re*, *mi*, *fa*, *sol*, *la*, the major hexachord, upon whatever degree of the system it is placed: this was the foundation of his method of solmisation, which, however, it would be tedious to explain here. The invention of counterpoint is likewise attributed to him, though without any foundation.

It is true he was one of the first who wrote on the subject, but he was not the inventor: for though this art made little progress, still it was known before Guido's time, and the following was its real origin.





We just now observed, that the organ was introduced into France in the year 757, and soon became universal in the churches of the west. It was directly used as an accompaniment to the voice. This accompaniment was at first entirely in unison; but the facility with which several sounds could be distinguished at once, occasioned the remark, that, among the various union of sounds, many were agreeable to the ear. The minor third was among the first remarked for its pleasing harmony, and was therefore generally used, though only at the close of an air, as we shall perceive from the following example:—



and this method was called *organizing*. There were likewise many other methods; for instance, holding on the sound of the organ on some note below the chant or singing part, or playing the air a fourth below or a fifth above, and frequently both together, which last was called *double organization*. Soon after, this method was adopted in singing without the organ; and from thence the terms *descant*, meaning double chant, *triple*, *quadruple*, *medius*, *motet*, *quintet*, *quartet*, &c., all of which preceded the term *counterpoint*. An uninterrupted series of authors anterior to Guido, as Notker, Remi of Auxerre, Hucbald, and Odon de Cluny, testify the origin and progress of this art, and historically demonstrate its being a modern invention, totally unknown to the ancients. Their writings, as well as those of Guido, and of J. Coton, (his commentator) are to be found in the valuable collection which the prince abbé Gerbert published under the title of "*Scriptores Ecclesiastici de Musica Sacra postissimum*, &c."

The Invention of Modern Rhythm.

As the plain-chant consisted of notes of equal value, and as, up to the period of which we have been speaking, it was the only music studied by the learned, rhythm was never mentioned, for being almost entirely null, it could not be considered an object of speculation. From that time, either from the circumstance of profane music, which contained a more distinct rhythm, having risen to a greater degree of importance, or from musicians having begun to feel the necessity of stricter time when the organ and voice moved together, it is certain that this branch of the art began more fully to be considered. The first author who wrote on the subject was *Franco*, called by some, Franco of Cologne, and by others, Franco of Paris. This author.

whose birthplace it appears was uncertain, was supposed to have been a scholar of the cathedral of Liege in 1066; that is to say, in the year in which William duke of Normandy conquered England. Before Franco, many attempts at the improvement of this part of the musical art had been made, as he himself affirms; but it appears he was decidedly the first who reduced into a system the rules respecting rhythm, which had been established before his time, also extending and correcting them: this entitles him, at least, to be considered as the first classical author on the subject, if not the inventor, and as the source from whence, for some time, all subsequent authors resorted for information. The whole of Franco's work, entitled "*Franconis Musica et Cantus Mensurabilis*," is inserted in the collection of M. Gerbert. It contains an introduction and thirteen chapters: the ten first, with the exception of the second, are on rhythm; the second and three last relate to descant. Without entering into the details of the work, I shall endeavour to give an adequate conception of his doctrine. Measured music, which he considers far superior to plain music, he describes as a chant measured by long and short intervals of time; these intervals of time being expressed either by the voice or by rests. The subsequent details clearly prove, that the organ and organization were the origin of musical rhythm. He distinguishes three degrees of time, the long, the breve, and the semibreve. The long may be divided into the perfect, imperfect, or double. It is perfect when in the time of three or triple; for, says the pious doctor, three is the most perfect number, being the emblem of the Holy Trinity, and it is imperfect when in the time of two: the double is unnecessary to explain. There are also two kinds of breves, which, however, he does not describe. The semibreve is major or minor. The forms of the notes are as follows: the long, ; the double long, ; the breve, ; and the semibreve, . Besides their own proper value, they have many accidental properties, which, for the sake of brevity, must here remain unnoticed. He indicates, also, the mark of relative rests or pauses. He then proceeds to distinguish five modes, or elements of rhythm: the first mode contains longs, or a long followed by a breve; the second, a long preceded by a breve; the third, a long and two breves; the fourth, two breves and a long; and, finally, the fifth, composed of two semibreves and two breves. These are the elements of his rhythmopœia. With regard to descant, he defines it to be the union of several melodies, concordant with each other, and composed of different figures: he distinguishes four species of descant, namely—simple, prolate (*Prolatus*), truncate (*truncatus*), and copulate. To these four species belong consonances and dissonances. There are three

kinds of consonances—the perfect, the imperfect, and middling. The first kind consists of those of which the sounds can hardly be separately distinguished, as in the octave and unison; the second, where the sounds are perfectly distinct, as in the major and minor third; the middling consonance includes the fifth and fourth. Dissonances are of two kinds, perfect and imperfect: the perfect are semitone, the tritone, and the major or minor third with the fifth; the imperfect are the major and minor third. He speaks afterwards of the use of consonances, and points out some rules, which, however, are difficult to understand, on account of the imperfection of the examples. An obvious progress is nevertheless visible in these examples, in which we particularly remark the use of the major or minor sixth between two octaves: this is the first example of the kind to be found in the records of the art.



(To be continued.)

TO CORRESPONDENTS.

A Constant Subscriber.—There are so many Collections of Psalm Tunes and Chants, and those at such moderate prices, that it is thought unnecessary to occupy the pages of *The Musical Times*, whilst so many other excellent compositions claim our space.

W. S. A.—The Chromatic System of Sol-fa-ing proposed by Mr. Jackson, (vide Page 140, Vol. 3, ante.) would probably be your best assistance in the difficult music of Spohr, &c., or where much modulation occurs.

A. J. Z. shall have a private answer to his letter, if he will send his address. Music, like other good things, may be made the occasion of evil, if injudiciously pursued. We should recommend him to stick to his business, and give up music entirely, until he can enjoy it with discretion.

P. J.—Stamped copies of *The Musical Times* can only be obtained within six days of publication.

Brief Chronicle of the last Month.

QUEEN'S COLLEGE INSTITUTION FOR LADIES, TUFFNELL PARK, CAMDEN TOWN.—A performance took place at this establishment on the 8th of May, calculated to shew what may be done in Ladies' Schools for the furtherance of the best interests of music, both as a recreation and an art. The performance consisted of Mendelssohn's "Hymn of Praise," and a selection, including, among other things, his anthem for treble voices, "Laude pueri," the unaccompanied trio, "Lift thine eyes," and Handel's "Hallelujah." The ladies of the Institution are entirely responsible for all the parts adapted to ladies' voices, the tenor and bass parts being filled by gentlemen of Mr. Hullah's upper schools. The performance was under the direction of Mr. Monk, who, as the representative of Mr. Hullah, has attended the institution professionally from its commencement. Mr. George Osborne accompanied on the pianoforte. The number of voices engaged was about eighty, of which sixty were the young ladies of the College.

CHORUS, 5 Voices.

Cry aloud and Shout.

Dr. Croft.

[London: J. Alfred Novello, 69, Dean Street, Soho, & 24, Poultry.]

CHORUS, 5 VOICES.

1st TREBLE. Cry a-loud . . . and shout, cry a-loud and

2nd TREBLE. Cry a-loud . . . and shout, cry a-loud and

ALTO. Cry a-loud and shout, cry a-loud and

TENOR. (Sve lower.) Cry a-loud and shout, cry a-loud and

BASS. Cry a-loud and shout, cry a-loud and

shout, thou in - ha - bi - tant . . . of Si - on, cry a -

shout, thou in - ha - bi - tant of Si - on, cry a

shout, thou in - ha - bi - tant of Si - on, cry a-loud

shout, thou in - ha - bi - tant of . . . Si - on, cry a-loud

shout, thou in - ha - bi - tant of Si - on, cry a-loud . . .

loud and shout, cry a-loud and shout, cry a -

loud and shout, cry a-loud and shout, cry a-loud,

and shout, cry a - loud and shout, cry a-loud,

and shout, cry a - loud and shout, cry a -

and shout, cry a-loud and shout, cry a-loud, . . .

loud and shout, thou in - ha - bi - tant of Si - on, for great,

cry a-loud and shout, thou in - ha - bi - tant of Si - on, for great,

cry a-loud and shout, thou in - ha - bi - tant of Si - on, for great,

loud and shout, thou in - ha - bi - tant of Si - on, for great,

cry a-loud and shout, thou in - ha - bi - tant of Si - on, for great,

CRY ALOUD AND SHOUT.

great, great is the Ho - ly One of Is - ra - el, great, great is the

Ho - ly One of Is - ra - el, great, great, great, great is the

Ho - ly One of Is - ra - el in the midst of thee, great, great, great, great is the

Ho - ly One of Is - ra - el in the midst of thee, in the midst of thee.

CRY ALOUD AND SHOUT.

Great is the Ho - ly One of Is - ra - el, in the midst, in the midst of
Great is the Ho - ly One of Is - ra - el, in the midst of
Great is the

thee. Great is the
thee, in the midst, the midst of thee. Great is the
Ho - ly One of Is - ra - el in the midst, in the midst of thee, is the
Great is the Ho - ly One of Is - ra - el in the midst of thee.
Great is the Ho - ly One of

Ho - ly One of Is - ra - el in the midst of thee, is the Ho - ly One of
Ho - ly One of Is - ra - el in the midst of thee. . . .
Ho - ly One of Is - ra - el in the midst of thee.
Great is the Ho - ly One of
Is - ra - el in the midst, in the midst of thee, is the Ho - ly One of

Is - ra - el in the midst of thee, is the Ho - ly One of Is - ra - el, is the
Great is the Ho - ly One of Is - ra - el. Great is the
Great is the Ho - ly One of Is - ra - el. Great is the
Is - ra - el. Great is the Ho - ly One of Is - ra - el
Is - ra - el in the midst of thee, is the Ho - ly One of Is - ra - el in the

CRY ALOUD AND SHOUT.

Ho - ly One of Is - ra - el, Great is the Ho - ly One of
 Ho - ly One of Is - ra - el in the midst of thee.
 Ho - ly One of Is - - - ra - el, Great is the
 in the midst of thee. Great is the
 midst, in the midst of thee. Great is the Ho - ly One of

Is - ra - el in the midst, the midst of thee.
 Great is the Ho - ly
 Ho - - ly One of Is - ra - el in the midst of
 Ho - ly One of Is - ra - el, Great is the Ho - ly One of Is - ra - el in the
 Is - ra - el in the midst of thee.

Great is the Ho - ly One of
 One of Is - ra - el in the midst of thee.
 thee, Great is the Ho - ly One of Is - ra - el in the midst of thee.
 midst of thee. Great is the Ho - ly One of Is - ra - el,
 Great is the Ho - ly One of

Is - ra - el, Great is the Ho - ly One of Is - ra - el in the
 Great is the Ho - ly One of Is - ra - el in the midst of thee. Great is the
 Great is the Ho - ly One of Is - ra - el, Great is the
 Great is the Ho - ly One of Is - ra - el, is the Ho - ly One of Is - ra - el in the
 Is - ra - el, Great is the Ho - ly One of Is - ra - el in the

CRY ALOUD AND SHOUT.

midst of thee, in the midst of thee. Great,
 Ho - ly One of Is - ra - el in the midst of thee. Great,
 Ho - ly One of Is - ra - el in the midst of thee. Great is the Ho - ly One of
 midst of thee, in the midst of thee. Great,
 midst in the midst . . . of thee. Great,

great, great, great is the Ho - ly One of Is - ra - el,
 great is the Ho - ly One of Is - ra - el, great is the
 Is - ra - el, great, great, great is the Ho - ly One of Is - ra - el in the
 great, great, great, great is the Ho - ly One of Is - ra - el in the
 great, great, great is the Ho - ly One of

great is the Ho - ly One of Is - ra - el, great is the
 Ho - ly One of Is - ra - el, great is the Ho - ly One of Is - ra - el, is the
 midst of thee, is the Ho - ly One of Is - ra - el in the midst of thee,
 midst of thee, great is the Ho - ly One of
 Is - ra - el in the midst of thee, . . .

Ho - ly One of Is - ra - el in the midst of thee, in the midst of thee.
 Ho - ly One of Is - ra - el in the midst of thee, in the midst of thee.
 great is the Ho - ly One of Is - ra - el in the midst, in the midst of thee.
 Is - ra - el, is the Ho - ly One of Is - ra - el in the midst, the midst of thee
 great is the Ho - ly One of Is - ra - el, in the midst of thee.

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I remain, Sir, your most obliged,

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EDWARD PAGE.

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BRIEF CHRONICLE (continued).

SWANSEA AMATEUR CHORAL SOCIETY.—This society, which is the result of the Hullah classes established in this town a few years since, gave a first public performance to their friends, at which a large portion of the *Messiah*, both solos and choruses, were effectively given.

THE CECILIAN SOCIETY.—This old established society renders good service by their constant revival of works seldom heard elsewhere. At Albion Hall they gave Handel's oratorio *Theodosia* almost entirely. We are glad to hear that the society is prospering.

THE AMATEUR CHORAL SOCIETIES OF SUNDERLAND AND BISHOPWEARMOUTH combined their forces on the 7th May, when "each lent to each a double charm;" and the arrangement, which presented at once the character of a union and a contrast, stimulated the energies of both to the utmost. Their programme included Handel's *Dettingen Te Deum*, and a selection from Handel's other works.—In the course of the evening a very handsome gold watch-chain was presented by the members of the Sunderland Society to their secretary, Mr. Curths, in testimony of gratitude for his valuable services.

CONCERT AT BRITANNIA BRIDGE.—On Friday week a concert was held in one of the gigantic tubes intended to form the Britannia Bridge about to be erected over the Menai. Candles placed by couples, above 500 in number, illuminated the scene. The music vocal and instrumental, was excellent, and traversed the immense length of tubing with scarcely diminished volume. The whole effect, to the eye as well as the ear, was most pleasing; the brilliantly lighted perspective being at least 157 yards in length. The breadth of the tube is nearly 15 feet, and its height about 30 feet. Upwards of 600 of the *élite* of the neighbourhood occupied the front of the orchestra, and the other end of the tube was crowded with working people.—*Examiner*.

"**ACIS AND GALATEA**" at EXETER HALL.—We have not space to speak as we could wish of this performance of one of the most beautiful of the works of Handel. The choruses by the pupils of Mr. Hullah's various schools were admirably given. M. Pischek was an effective *Polyphemus*. *Acis* found a representative both tender and spirited (though now and then rather careless) in Mr. Sims Reeves; and Miss Williams sang with great occasional sweetness, if with some want of animation and force, in the music of *Galatea*. The encores were so numerous that the evening must have proved much too brief for what remained in the programme after the close of Handel. But no one who then left the room, as we did, had cause to complain of an imperfect entertainment. It was delightful and most interesting to hear this classical music delivered with such a relish of its loveliness and dramatic fitness, by crowds of singers, unlearned in everything but the perfect training of Mr. Hullah's system. The great care and tact with which Mr. Hullah himself conducted, had of course an important share in this result.—*Examiner*.

THE CANTERBURY CHORAL SOCIETY has announced a concert for the 30th May; the first part consisting of a selection of madrigals (many of which have appeared in this work), interspersed with songs, &c.; the second part being formed of Romberg's *Lay of the Bell*; and concluding with Handel's Coronation Anthem, *Zadock the Priest*: Conductor, Mr. W. H. Longhurst.

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